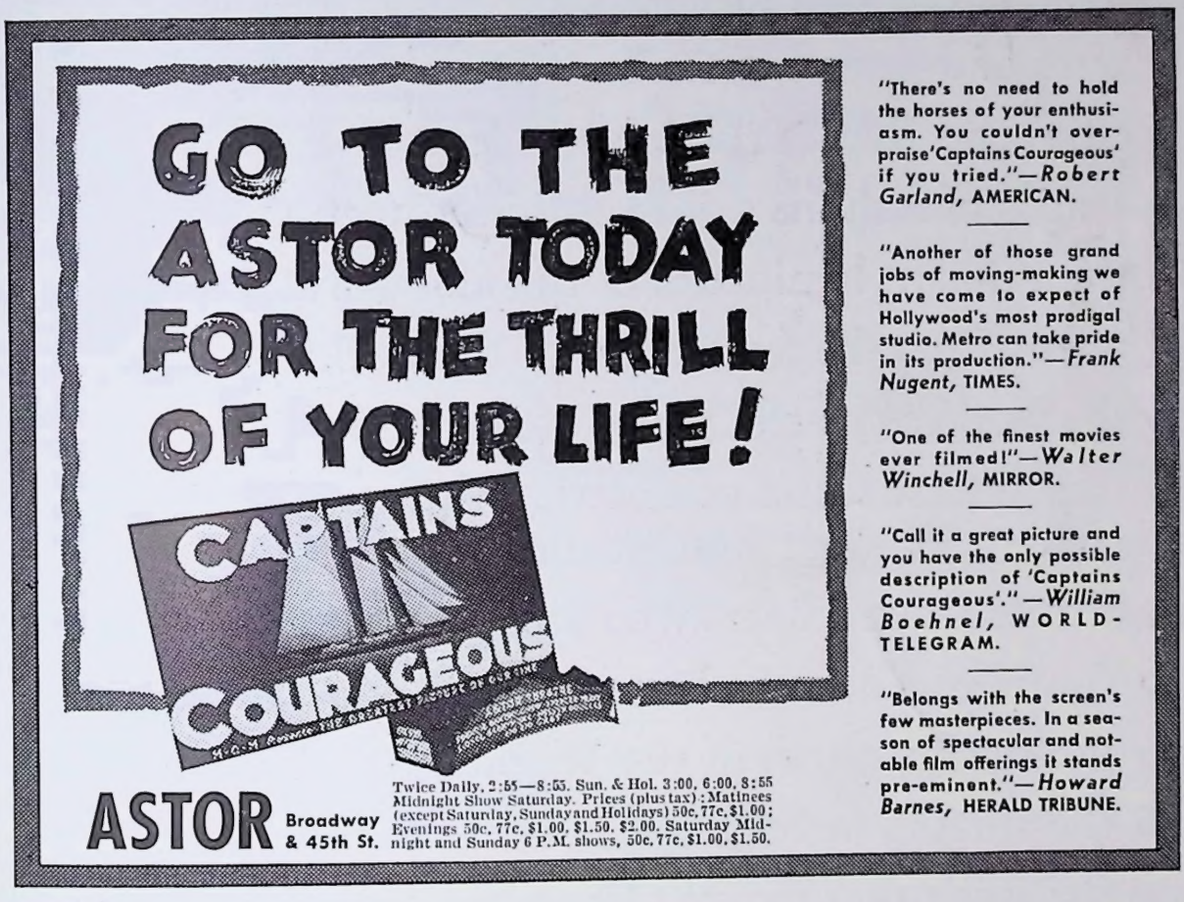
"Captains Courageous" Big Hit In London - - Ray Lewis.

CANADIAN MOVING PICTURE DIGEST

Vol. 29, No. 6 | TORONTO 2, CANADA | May 29th, 1937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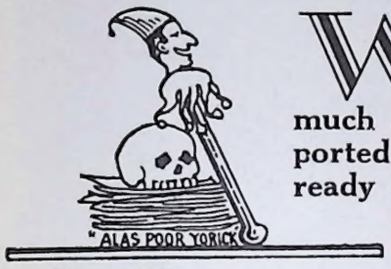
THE WORLD IN WHICH WE LIVE



WESTMINSTER ABBEY is open to visitors at so much admission. It is reported that 15,000 have already gone into that famous Coronation Theatre, at which, on May 12th, was presented England's Royal Religious Drama.

In the words of Sam Eckman of M-G-M, "No where, but in England, could what happened this week, have happened".

If the Abbey Show was interesting, London at Trafalgar Square, the night of May 16th presented a show best described as "a Jam"—with 70,000 people, the most amazing crowd which London has seen in the West End since the Armistice, assembled there.

Millions of people, Londoners and visitors, crowded the streets, bringing traffic to a standstill long before the police closed certain streets. For miles the streets and roadways were jammed. The police were helpless. A conference at Scotland Yard brought in reports, "packed streets, traffic jammed". The police gave it up, and the crowds took possession. London was theirs. Hundreds led a chorus of thousands who sang and danced in the streets.

Queen Mary's midnight drive through the streets to see the illuminations was an unforgettable event. Tumultuous scenes followed. The crowds encircled her car, waving and cheering.

Queen Mary smiled upon them, looking happier than she has since the Jubilee. Nearly 50 police were required to keep the roadway clear for her car. She made a two hour tour of London, returning to Marlborough House around 11 P.M.

Their Majesties left Buckingham Palace May 15th to go to Windsor for a rest. For 20 miles there were cheering crowds. Mounted police tried to keep the road clear, but the crowds forced the Royal car to stop four times between Buckingham Palace and the foot of Constitution Hill, the King's car arriving at Windsor one hour late.

Six thousand excursionists from the North of England were among the crowd gathered in front of Buckingham Palace at 10 A.M. although the time for the departure to the Royal Lodge, Windsor, was scheduled for 3.30 P.M.

Selfridge's decorations are worth a visit to London. The cost was $200,000. The Empire is represented in a series of sculptured plaques surrounding the building. This Selfridge show is responsible for most of the jam on Oxford Street, hundreds of thousands have come to see these decorations, and we hear, that during the Coronation procession, while on march, eyes were voluntarily turned to the Selfridge display. It is the talk of London!

CORONATION COLOUR FILM

THURSDAY we saw a Coronation Film at the Regal, prior to the presentation of "Shall We Dance?"

It gave us a few scenes at the Abbey and a few scenes of the procession. It was "short and sweet" to those who had viewed the procession.

This film was shown at all leading theatres Thursday, and thousands stood in line to see these pictures. But, evidently, the films did not satisfy either a public or press, both clamouring for more.

There were difficulties, as exhibitors did not desire a long Coronation film, and were not prepared to pay the price.

(Continued on Page 5)

RAY

RAY LEWIS

PRESENTS

AS I write, Coronation Week, "Captains Courageous" is in its second week at the Empire Theatre, Leicester Square, London. The press has given it the most eulogistic commendation.

Adapted from Rudyard Kipling's story and featuring Spencer Tracy, Freddie Bartholomew, Lionel Barrymore and the usually excellent M-G-M cast of players, "Captains Courageous" again reveals the ability of M-G-M in presenting stories with an English background and atmosphere.

Ewart Hodgson in "News of the World", reviews the pictures as follows, "'Captains Courageous' is indelibly registered in my mind as the greatest, most thrilling, and most spectacular film I have ever seen in a quarter of a century of regular cinema-going", and Connery Chappell in the London Sunday Dispatch, has this to say, "Magnificent, every moment is exciting—easily the most successful melodrama of the year".

At the Carlton, Haymarket, "Maytime" is having a successful run, and at this writing, is in its third week.

At the Leicester Square Theatre, the Walter Wanger production, "History Is Made At Night", with Charles Boyer and Jean Arthur, Leo Carrillo and Colin Clive, is making film history. United Artists has received some excellent comments in connection with this charming presentation of entertainment. Film Weekly, "Very fine acting, polished production, ingenious comedy, and a dramatic climax". The Daily Herald, London's largest circulation newspaper, "Exciting and amusing throughout. The panic on the liner is almost frightening in its realism". The London Times, "Exciting and amusingly romantic".

I SAW the trade-show opening at the Regal, Marble Arch, of RKO Radio's "Shall We Dance?", with that delightful team, Fred Astaire and Ginger Rogers. In the cast Edward Everett Horton, Eric Blore, Harriet Hoctor, etc., etc.

It is one of the best for the team, so I think, since "Top Hat". Astaire does a great deal of dancing, solo and with Ginger Rogers. He sings several songs and let it be known that his voice has greatly improved, he really has some melodious tones.

The songs are amusing and tuneful. There is, in addition to the charm of the stars, and the undoubted ability of the cast, an exciting, interesting, romantic story, with the introduction of several unique features which are a whole show on their own. The scene in which Astaire impersonates a Russian is an excellent bit of comedy. The dog-scene was so funny that even the hard-boiled exhibitors were inspired to let themselves go into hearty peals of laughter. The telephone scene, in which Eric Blore tries to let his friend, Edward Everett Horton, know that he is in the "Susquehanna" jail, spelling out four syllable words to give the listener the letter required, is a riot, and of course particularly amusing in England, where the telephone is still the greatest thorn in the flesh.

THE other day I called up an office and finding only the secretary in, left word with her that I had called. "Tell Mr.—, Ray Lewis called him", I said. Whereupon, the little lady replied, "Yes madame, I am to tell Mr. — that Ray Lewis died yesterday".

"No", said I, "I am not dead, I did not say that I died yesterday, what I said was etc. etc."

But there you are, what's the use, she will probably tell him I died!

But to return to "Shall We Dance?". There is a scene at the finale, when Astaire, not being able to have Ginger Rogers in the show in which he is to star, decides to have masks of Ginger made for the chorus. Ginger, out in front, slips backstage, exchanging places with one of the girls. This makes a snappy, original, dancing number, and a lively finale. It looks as if RKO Radio has another million dollar winner in "Shall We Dance?".

"THE GOOD EARTH", M-G-M's Luise Rainer-Paul Muni remarkable feature is having a long run at the Palace. It has not yet been trade-shown.

The Sunday Express calls it "The greatest film ever made".

While crossing, I met on board, Lady —; born in China, she had seen "The Good Earth", and thought it a marvellous film. Her comment in connection with Luise Rainer's interpretation was most interesting, for she said, "She was Earth, and typical of the Chinese woman, who lives on the land, close to the border of Russia".

(Continued on Page 5)

Ned E. Depinet Elected President Pathe News, Inc.

LONDON ROUNDABOUT

BY DENNISON THORNTON

THE Coronation, biggest free show in the history of the British Empire, is over, and the millions who turned out to watch the procession are now turning into theatres to see the show all over again on the newsreels. It would be difficult to estimate how many people witnessed the procession; the figures run into millions. But some idea of the vastness of the crowds may be gathered from the fact that subway trains carried 5,669,000 passengers over a forty-six hour period. Twelve miles of parking space had to be provided for the accomodation of cars belonging to Westminster Abbey guests alone. The day after the Coronation, street-cleaners were busy removing 440 tons of litter along the route of the procession.

MANY famous show-world personalities mingled and jostled with the crowds, all eager to see the dazzling pageantry and gorgeous splendor of a show that surpassed in brilliance the wildest dreams of any spectacle-loving motion picture producer.

Mr. and Mrs. Charles Laughton watched the procession from a stand in Trafalgar Square. They had booked their seats months in advance. The crowds quickly recognized the famous actor and a buzz of excitement arose as the couple took their places.

Somewhere along the route was Noel Coward. A friend of his reports that the author of "Cavalcade" had stated that on no account would he miss the show.

Jessie Matthews and her husband-director Sonnie Hale watched from a flat overlooking the Marble Arch.

GEORGE BERNARD SHAW had gone out of town on holiday, but took his radio with him so that he could "keep in touch". Mr. Shaw, incidentally, is one of the "actors" taking part in the late John Drinkwater's Coronation film, "The King's People". When the producer approached Shaw and asked him to sign a contract to appear in the picture, G.B.S. was amazed to learn that he would have to do his scenes that night.

For a moment he frowned and pondered. Then he said: "Alright, I'm ready to sign and work tonight, but you'll have to give me—

There was a pause and producer trembled. How much was this going to increase his production costs?

"You'll have to give me", Shaw repeated slowly, "a cheese omlette for dinner!"

GEORGE ARLISS, as you might expect of an actor whose name is so closely associated with historical roles, was a very interested Coronation spectator. He and Mrs. Arliss witnessed the ceremony from seats in Westminster Abbey.

SOMEWHERE along the processional route were Mr. and Mrs. N. L. Nathanson whose names have been prominent in the society and gossip columns since their recent arrival here. Mrs. Nathanson, incidentally, is to be presented at Court in July.

"THE most marvellous show I've ever seen", was how Rudy Vallee described the procession. Rudy, who once played a saxophone in Carroll Gibbons' Band at the Savoy Hotel, has been doing a lot of crooning over the air and in vaudeville here. Maybe you heard his recent radio party broadcast to your side in which Charles Laughton, Elsa Lanchester, Will Fyffe, Stanley Holloway and Binnie Hale participated.

There was a dramatic moment at the end of the show when Rudy, who had just telephoned to New York to find out how the broadcast had come over, rushed into the studio and said: "My God, the Hindenburg has crashed".

He was the first person to hear the news this side.

HARRY RICHMAN and Dick Merrill who flew the Atlantic together not so long ago met here again — Harry as entertainer doing a round of the London night-clubs: Dick on another "flying" visit from New York to pick up Coronation pictures and rush them back to the U.S.

Incidentally, Harry got a big hand on his opening at the swank Cafe de Paris. The audience, consisting mostly of American and Canadian Coronation visitors, insisted on him singing encore after encore. When he had finished his final number Harry smilingly wisecracked: "It's swell to think that so many of you have come all the way over here for my opening night"!

OTHER enthusiastic Coronation viewers included Frank Capra, discovering new "horizons" of spectacle; director Tim ("Farewell Again") Whelan who is showing Capra round town; U.S. actresses Ruth Chatterton and Claire Luce; Lawrence Tibbett here for a season of Convent Garden opera; Mary Pickford and Buddy Rogers, Gloria Swanson, and hundreds of other show-folk from your side—too numerous to mention.

So let's wind-up with an appropriate quotation from Shakespeare:

You saw the ceremony?
That I did.
How was it?
Well worth the seeing.

The lines, as Mr. Korda could tell you, are from "Henry VIII".

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M-G-M's "Maytime" Champion Grosser for April.

BRITISH FILM DIGEST

(Special to The Digest from Ward Shaftesbury, London Correspondent)

THIS week in London was certainly an exciting one for all of us. The Coronation was naturally the Star Performer and the Camera was there to take it all down in celluloid. It was a big job and ably done. Every available piece of newsreel equipment was put into service and two hundred cameramen took up strategic positions along the route of the procession to see that no part of the glorious pageantry was missed. Seated like snipers high above the crowds the lens-boys could be spotted outside Buckingham Palace, along the tree-lined Mall, on dignified Admiralty Arch, in colourful Whitehall, Parliament Square and facing the Abbey. Many more were posted along the return route and of course, inside the Abbey itself.

The amazing feature of it all was the speed with which the films were produced and distributed. The whole countryside saw the ceremony the very evening of the Coronation. Flash copies were on view in the West End in the early hours of the afternoon and even Scotland was seeing the newsreels later in the day. In the West End the theatres were packed with clamouring crowds of people anxious to see the Coronation from the Camera's viewpoint. Queues of tremendous length were common all over London and as far as can be ascertained bigger business was done in the two days following the Crowning than has ever been recorded in News Reel history.

Gaumont-British had chartered twenty planes to service the many cinemas that had ordered Coronation newsreels and C. W. A. Scott, the well-known aviator covered the entire South Coast of England delivering films according to schedule.

The films themselves were really brilliant considering the rotten weather. Gaumont-British featured sepia tinting of the entire reel and actual sound reproduction in its record of the Coronation, which was presented in three sections containing the journey from Buckingham Palace to the Abbey, the crowning within the Abbey and the return procession. British Movietone News have some very fine shots of the Royal Coach leaving the Palace Quadrangle and the ceremony in the Abbey. Pathe Gazette spotlights the great crowds along the way and the peers at the crowning. British Paramount News gives some very close shots of the Princess Elizabeth and Margaret Rose in their glass carriage.

The Colour Reels are particularly good. Technicolor has some very brilliant shots of the Royal coach as it is drawn along the procession and also the marching troops resplendent in variegated colourings — especially the bright golds and scarlets. Dufay-Chromex two are excellent. It gives intimate views of the crowds and the troops and also the Royal coach. The highlight in this reel is a magnificent shot of Trafalgar Square.

Without a doubt, the Film Industry fulfilled its part of the Coronation more than adequately. The celluloid records of the Ceremony and Procession will form a vivid, living history for the generation to come.

STUDIO ACTIVITIES

MOST interesting news from the Studios is the statement recently issued by London Films that they are to put into immediate production a picture entitled tentatively "The Drum" which will feature Sabu, diminutive star of "Elephant Boy". The exciting part about this information is that the film will be done in Technicolor. I understand that the Production Manager, Geoffrey Boothby, has already sailed for India with a complete Technicolor unit. Here, with the co-operation of the India Office, atmosphere shots will be taken on the North West Frontier. This picture should be good! . . . British Lion have an interesting story on the boards at Beaconsfield — the theme is Tin Pan Alley — tale of the struggle for success of English song writers — and all the big hits of recent years are to be included from "Blighty" to "Leader of the Band" . . . "Victoria The Great" is swinging along rapidly — last week, I saw an excellent ballroom scene of Buckingham Palace on the occasion of the ball given in honour of Prince Albert on his arrival in England with his brother — the walls are marbled and tapestried, and cut-glass chandeliers hang overhead.

ANN HARDING'S VIEWS

I WAS interested in reading of Miss Ann Harding's view of British films which was published recently in "The Era". Miss Harding states that there is no profit for American stars in English films — only those who can afford to 'indulge in it a little whimsey' should go over. She believes that the British Film Industry is unsound because of 'fantastic sums spent inadvisedly — expeditures that don't show on the screen. Production is hand-to-mouth, due to lack of organization and preparation, and the British producers are not prepared to live up to their contracts'. There is certainly, a lot of truth in what Miss Harding says — a truth clearly demonstrated in the Gaumont-British developments outlined below.

G-B LOSSES

THE Shareholders' Committee of Gaumont-British Corporation, having failed recently to obtain an injunction to prevent their Directors from paying the Preference dividend owing to heavy losses by subsidiary companies are contemplating applying for a Board of Trade Investigation. According to the Committee, capital and trading losses for the Corporation approximate almost fifteen million dollars. Trading losses at March 31, 1937, are estimated at almost four million dollars. Investments in two former distributing companies now of no value whatsoever stand at two and a quarter million dollars. Investments in Gaumont-British Distributors which is practically closed down now approximate over two and a half million dollars. Shepherd's Bush Studios, now closed down, cost over two million dollars and are now of no real value. Other losses bring the total up to almost fifteen million dollars which certainly sounds like the shareholders have something very definite to complain about.

Goldwyn-Korda in Deal to Buy Pickford, Fairbanks, Chaplin, Interests in United Artists. Reported Price - $6,000,000

WASHINGTON FILM DIGEST

(Special to The Digest by George W. Mehrtens, Columbia Trade Press Staff Correspondent)

WASHINGTON, D.C., May 24—(CTP)

KEEN interest was expressed here this week on the latest forceful attack up the Motion Picture Industry led by Congressman Martin Dies, Texas Democrat, who this week introduced his House Resolution 217 looking for a complete, thoroughgoing, and sweeping investigation of the entire Industry from beginning to end. According to reports the Congressman's measure was introduced to a great extent at the behest of independent theatre owners charging monopoly in the Industry.

"I have introduced this resolution calling for an investigation of the Motion Picture Industry," Canadian Moving Picture Digest was told, "and to find out if these charges brought against the Industry actually exist."

This is of course not the first attack made against the Industry this session. At the present time Congressman Hobbs of Alabama has pending before the House his bill which while not as all embracing as the Dies measure does however concentrate upon the activities of the Motion Picture Producers and Distributors of America.

The new measure is now before the House Committee on Rules, as is the Hobbs Resolution, awaiting hearings. The House Judiciary Committee to which the Hobbs measure was referred for action, has already requested the Rules Committee to bring it before the House for active debate. The Rules Committee, however, has taken no action on this request.

Congressman Dies declares that he has not conferred with Congressman Hobbs on any motion picture matters, but that his measure was introduced because he "thought that something should be done about alleged unfair trade practices now existent within the Industry."

A NEW N.R.A. ?

ESTABLISHMENT of a 38 hour week and 40 cents an hour minimum wages is understood to be provided in President Roosevelt's wage and hour program which is expected to reach Congress this week.

Provisions are reported to apply to industries engaged in interstate commerce and where special conditions will prevail. Retailers would not be effected by the bill, under its present form. The program proposes a Federal board of three members to administer the act. Persons receiving $1,500 or more in wages annually would be exempt from the plan.

ADMISSIONS UP

FEDERAL admission tax collections in April reached the highest figures touched since last December, at $1,589,682, and increase of nearly $50,000 over the March total of $1,539,408 and $323,000 above April of 1936, it was revealed this week by the Treasury Department Bureau of Internal Revenue.

For the first four months of the current calendar year, collections amounted to $6,108,119 against $5,386,350 for the same period in 1936, an increase of $721,769, while for the first ten months of the fiscal year ending on June 30 receipts were 16,328,297 compared with $14,261,221, an increase of $2,067,076 the bureau reported.

GOVERNMENT MOVIES

ONCE again the spectre of Government Motion Pictures rises it was revealed when Congressman William T. Schulte of Indiana introduced a bill proposing an office of Motion Pictures be established in the Government Printing Office.

The new measure would give the Government Printing Office complete authority to produce films within Federal Agencies. According to the Congressman this plan is more progressive than that proposed before, namely a Federal Motion Picture Laboratory.

Schulte explains that the new measure calls for a trained director who will receive a salary of $8,000 a year. The director is allowed under the proposed program three assistants who will be paid $4,800 a year. There is also a provision calling for the assistants as they are needed.

The Congressman points out that such a measure should cut down considerably the amount of money now being spent by the government for producing its own movies.

PARAMOUNT SHARES

PARAMOUNT PICTURES last week filed with The Securities and Exchange Commission notice of restatement of shares. Six thousand eighty two shares of 1st preferred stock and 25,690 shares of second preferred stock were converted into common stock. The total amount of restatement was $799,405. Total par value of the converter shares was $865,100. 65,695 shares of common stock were issued at $1.00 per share.

ANTI-CIRCUIT CAMPAIGN

AN extension of Allied States legislative campaign against circuit theatres, to include bills for state taxation patterned after the Louisiana chain store tax measure which was upheld by the United States Supreme Court last week, will be described to Allied members at the organization's national convention in Milwaukee this week, it was announced at Allied headquarters here today.

Allied's statement of its new season legislative objective emphasized that the organization's efforts to obtain enactment of theatre "divorce" measures would not be ended or interrupted by its new efforts on behalf of chain tax legislation and that the "divorce law" might be preferred to the new (tax) measures in some territories, due to local conditions. It is expected that the new taxation measures will have vital advantages not now shared by the theatre "divorce" legislation.

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AUSTRALIAN FILM DIGEST

BY LEON STONE

FOUR Aussie theatres (perhaps the only ones in the world!?) have installed "crying rooms" for the benefit of mothers who can still hear and see the films without annoying the rest of the audience or being forced outside when "Junior" bawls. Windsor Theatre and another in Melbourne suburbs, one at Albury and Gosford, New South Wales country centers, all have this unique innovation.

NEW PRODUCING UNIT

NEW WORLD FILMS, Victoria, is the latest local company to embark upon the production of local films. With the capital of £50,000 features and travelogs will be turned out. A. H. Harwood (connected with a 16mm feature previously produced and manager Albany Newsreel Theatrette, Melbourne), is director-producer; Nelson Burns, scenarist—publicity director; C. Johnson, assistant to Harwood.

Unable to secure a suitable studio in Melbourne, Harwood is in Sydney making arrangements in Sydney where three studios are lying idle. Cameramen, sound engineers and studio technicians were engaged in Sydney. N.W.F. will go into production next May in New Guinea with its first feature. Actors and technicians under guidance of Harwood will leave Sydney for location at Rabaul and on the Wau goldfields, where most of the picture will be shot; about 20 per cent will be studio exteriors. Nelson Burns has scripted the film, "Great Exit".

"SHOW BOAT" RECORDS

A NOVEL celebration was tendered all Sydney city picture theatre managers (the only occasion on which they have all got together) by Dave Martin, Liberty managing director. The luncheon was to mark the 11th month of "Show Boat" at the Liberty, breaking the theatre's own Aussie and New Zealand previous long run record of 9 months with "One Night of Love".

Up to its 40th week 400,000 people had viewed "Show Boat" at the Liberty paying £45,000 at the box office. By April 13 it was in its 43rd week and expected to last until at least June 12—exactly one year's run. Dave Martin claims that twice as many people have seen the film than any other in any other Aussie theatre for the last five years! For the length of run and number of people who have seen it surely a world's record?

AUSSIE FILM FOR WORLD MARKET

CINESOUND has sold "Orphan of the Wilderness" for distribution and release in Switzerland, with similar rights almost settled for France, Belgium, Holland. Marks the first Aussie film to successfully break into international "language" market. Negotiations for German and Austrian release are also under way. Great Britain will not see it as under the grotesque banning by British Censor Board it will first have to be returned to Australia for reconstruction of objected to sequences.

A NEW FAN

ARTHUR CANT, a Sydney arrival from the Solomon Islands, has never seen a talkie! Situated on an Island plantation and trading post at Marave Lagoon, on New Georgia, he is en route to see his 78 year old mother in London. Twenty-five years ago Cant saw a silent picture, but has never seen any since. While in Sydney he visited the Liberty Theatre and witnssed "Show Boat". He was thunderstruck!

NEWSREEL DEAL

PARAMOUNT made a deal with the Federal Government for a 60 ft. section of film depicting King George VI (then Duke of York) opening Parliament House, Canberra, for world newsreel release. The official Aussie Government picture happened to be in America when King Edward abdicated and Paramount after viewing it bought it right away.

AN ENGLISH VISITOR

DOROTHY DAMPIER, daughter of Aussie stage and British comedian, Claude, here on a visit. Described as the "girl with the unusual voice" she has done British stage work, broadcasting and television with the B.B.C., sings an octave lower than the music in which the song is written.

A TRUE STORY

THIS is true. The manager of a Sydney key city picture theatre vouches for it. A woman patron wrote stating she had left her bag in the show. Being the last to leave she was quite sure the house staff must have found it; hoped manager would do everything he could to return it to her. A postscript (believe it or not!) read: "You needn't worry about it any more. I've found the bag."!!

The Coronation scene from Warner Bros.' "Prince and the Pauper".

Abolishing of Ontario Amusement Tax in Effect. Theatres Reduce Admissions.